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THE ARTISTIC SONG.

NEARLY fifty years ago Robert Franz wrote to Liszt: "The poet furnishes the key to the appreciation of my works; my music is unintelligible without a close appreciation of the sister art: it merely illustrates the words, does not pretend to be much by itself." The composer went on to say that as a rule his song was of the declamatory order, and became cantilena only when the feeling was most concentrated. That saying of Franz's has been, and is, deemed worthy of all praise. Aesthetically much might be said in its favour to a certain extent. As Mr. Henry T. Finck has pointed out in his "Songs and Song-writers" (John Murray): it makes a point of contact between Wagner and Franz; it embodies a principle on which many modern composers of "artistic songs" have worked since Franz. To deny the truth of the axiom that the music of a song, apart from illustrating a poem, should not be much by itself, is to write oneself down a Philistine, and yet—well, to tell the honest and unvarnished truth, I am beginning to find the "artistic song" of the day something of an infliction; and there have been moments of weariness when I have turned to Tosti with a sense of keen relief. The other day, for instance, I listened at a song recital to a whole batch of "artistic songs" by a very clever British composer. I pass over one which did attempt some kind of lyrical beauty because it does not illustrate my point. Several of the others were settings of poems by Walt Whitman. Of these the composer has chosen "O Captain, My Captain!" and "By the Bivouac's Fitful Flame." Neither of these poems is symmetrically lyrical, and the last may be denied the name of lyric altogether. Yet each has a lyrical sweep. The composer's setting of the words was admirable in its observance of dramatic sense; nowhere was even a clause of a sentence tortured to fit a musical phrase. The accompaniments were full of skilful harmony colour, and in each song the right atmosphere was created. As examples of "artistic" song-writing both compositions could be employed for educational purposes with the best of results. And yet—again that inevitable "yet."

I know the poems very well, having been from early

boyhood an admirer of Whitman's genius (for he *was* a genius in spite of what the curled darlings of literary criticism may say of his "yapping"), and I had long been impressed by the poems as poems, so that they aroused in me no new sensations. But surely in their musical dress they should have made some kind of novel impression? Surely there should have seemed to me some reason for the existence of the songs? But the composer had purposely (I think) decided to act on Franz's idea of his own songs, and had given us music that did not pretend to be much by itself. And by not making that pretension the poems seemed to me to gain absolutely nothing by having been set to music. Strangely enough, we had heard Schubert's "Erl-king" before these artistic songs. There you have a song which is marvellous as drama, both in its spirit and in its musical observance of the poem's sense, and yet the whole composition has a musical value "by itself." Ah, but Schubert was a genius! That parrot-cry is annoying, for it is quite possible to write a dramatic song of that aim without being a genius—Löwe, who was *not* a genius, has set this very poem, and his song has musical value as well as dramatic strength. Genius has no monopoly of poetic intelligence and musical constructiveness. One must insist on this point, because if we may ask these things only from men who are geniuses, there can be no aesthetics of song-writing simply because there can be no songs unless a genius writes them. And to leave genius out of the question, I have a strong argument in another song by the same distinguished English composer—"Ethiopia Saluting the Colours." Here we have decided melody, both in the vocal part and in the accompaniment, without any loss of just observance of the dramatic sense of Whitman's poem, and the result is that the song makes a strong dramatic impression and yet has value as music. In listening to it I felt that the composer had really illustrated the poet, not negatively by not destroying his sense, but positively by heightening and interpreting the emotion of the poem. And yet I daresay many cultured people would consider "Ethiopia Saluting the Colours" to be far below the other songs in artistic value.

I have referred to Mr. Finck's book in passing. It is well worth reading in every respect, for Mr. Finck is one of the sanest of American critics. He draws attention to

the fact that Schubert practically created the *Lied*, and insists that before his day the great composers and singers were so busy with mammoth oratorios, operas, symphonies, and sonatas, that the short song was esteemed hardly worthy of their serious attention. That is true enough; and the worst of it is that since Schubert the great composers have not seriously considered the *Lied*. Schumann did nothing for it that Schubert had not already done; Brahms, in spite of a few beautiful songs, has shown that he did not understand the voice and cared but very little for the song as a separate art-form; Wagner did write at least a couple of noteworthy songs, *Im Treibhaus* and *Träume*, but his energies were devoted to the larger forms of art. Mr. Finck looks on Robert Franz as the real successor of Schubert—a “polyphonic Schubert,” he is called—and thinks that he is the great song-writer who has done most to develop the *Lied* since Schubert. Here I part company with the distinguished American critic. All that he says in praise of the skilful workmanship of Franz’s songs, of the often beautiful weaving together of the voice and the accompaniment, of the intelligent observance of the phraseology and sense of the poems he set, and of the absence of forced effect and the presence of a rare sincerity, shall be my praise, too. But I do not agree that Franz was on the right road to arrive at the perfect song. He subordinated music so much to the poem that often one feels inclined to ask, Why were the songs written at all? At the risk of having the epithet “Philistine” flung at me by the many worshippers of Robert Franz, I must insist that the first requisite of a song is that it shall have musical value. By “musical value” I mean that the song shall be a musical interpretation of the emotion of the poem and at the same time have a musical life of its own. It must have form and climax, or it becomes merely incidental music to a poem. Apparently, from his letter to Liszt, Franz aimed at that, and many of our modern composers have followed his example; but I venture to think that it is a mistaken idea of the function of song.

In the first place, we must have a clear idea that a song, even a dramatic song, is not part of a music-drama. Even if dramatic, as, for instance, Schubert’s *Doppelgänger* is, it must be symmetrical in its musical form. That this is extremely difficult to attain in some cases I readily admit, but the art of song-writing is one long battle with difficulties. But though the song must have this lyrical shape the sense of the words must not be obscured, nor should they be made to fit a musical phrase by main force, as it were. In this respect Beethoven and, after him, Brahms, have been heartless offenders. Beethoven, with all his genius, never understood or cared about the voice, and Brahms would never deign to sacrifice a melody because it happened to be too long for a sentence. Even in his *Four Serious Songs* there are many instances of instrumental melodies, to which the words have had to fit themselves as best they could. Nor did he trouble to consider if a melody were really suitable for the voice. This is not merely a singer’s question. There are actually melodies, in their intervals and length of phrase, which no human being would ever sing, and when a composer employs such melodies he dehumanises the poems he has set. It is no longer a man or a woman who is singing but an instrument. As an instance, I will mention Brahms’s Rhapsody for contralto, male choir, and orchestra, in which the solo voice is expected to skip over impossible stiles and yet (I presume) retain a human character. A violoncello could easily manage these intervals, but no singer can without losing all human interest. Then there is another difficulty. It is easy

enough to write a song which shall have a melodious and symmetrical effect, however difficult the poem may be for melodic purposes by reason of its sense-pauses, if the voice is woven up with the accompaniment. Robert Franz was a master in that respect. In some of his songs you will find that the vocal writing is merely declamation, and that the melody is transferred to the piano. But though this is quite in its place in music-drama, in which, perhaps, the singer is declaiming some words not very important in themselves but important from their context in the drama, and so giving a theme for the choric discourse of the orchestra; yet in a song the poem is so important in itself that it should breed a fitting vocal melody, otherwise it is merely a pianoforte composition with a vocal accompaniment, and would probably be much more effective if arranged as an instrumental solo. There cannot be any hard-and-fast rule, but roughly I think it may be said that unless a poem does breed an important melodic vocal part the composer has either failed to make a song or (and in some cases it is so) the poem does not demand musical treatment. Some of the very finest poems do not—especially those cast in the essentially speaking mould of the sonnet. Then, again, the modern composer is apt to forget that in a song he has not the opportunity of writing quite such important symphonic accompaniments as he has in music-drama. The pause which action fills up on the stage is seldom suggested by a poem. The song-writer must be ready to sacrifice himself at every turn, and because some of them will not it is quite common to hear a song in which the voice has to wait, quite opposed to the sense of the poem, while the accompaniment concludes what it desires to say. However elaborate the accompaniment may be, the voice as the medium of expressing the poem should be the predominant partner. That the song which has both vocal and instrumental melody, which is at once dramatic and musically symmetrical, and is in every respect a heightening of the poetic content of the words, is not impossible: that has been shown by Schubert and Schumann, to say nothing of Grieg, who is a real lyrical composer. The art of song-writing is extremely difficult; but if we must have a shirking of those difficulties (and many of Franz’s songs and more modern compositions do shirk them), I think the best of the despised ballads of the drawing-room are more perfect as art than the colourless “artistic song” which has no clear reason for having been written.

EDWARD A. BAUGHAN.

THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

(Continued from p. 78.)

§ 104. “It is strictly forbidden to move from a 7th or 9th to an octave by similar motion, when one part moves a second and the other a third.” Macfarren, perhaps wisely, separates this important rule from that concerning “hidden octaves,” and places it under “Harmonic Progression—Discords.” Nevertheless, it bears a close analogy to the fault forbidden by “Rule III.” The reason for the prohibition of hidden octaves in resolving a dissonance, even in other than the extreme parts, is perfectly intelligible. The ear involuntarily follows out the resolution of a dissonance, even in a middle voice, and hence this middle voice assumes, for the time being, all the prominence of an outside voice. § 104 then, like part of § 101 (on diminished fifth followed by perfect),

is primarily concerned with defective resolution of dissonance, but secondarily with the production, through such defective resolution, of a special variety of "hidden consecutives."

§ 105. *Hidden fifths.* These are, of course, exactly analogous to hidden octaves.

Exception 1. See on § 103, *exception 1.*

Exception 2. Hidden 5th permitted "from the chord of the supertonic, with the 3rd in the upper part, to the chord of the dominant, when the bass falls a 5th and the upper part falls a 3rd." This exception, as it stands, is perhaps either a little too wide or a little too narrow. It is, no doubt, time we theorists accepted some of the straightforward progressions of this kind as admissible exceptions, but I have failed to find any satisfying reason for limiting the permission to expose the fifth of the dominant to the case here specified; it is quite possible that certain progressions in which *subdominant* harmony precedes have equal claim to be recognized. I may point out, however, that the progression of the descending perfect 5th is the strongest and most satisfying of all root progressions, and that perhaps also the presence of the supertonic in the bass prepares in some measure for the exposure of the same note (as 5th of V.) in the treble subsequently.

Exception 3. Unchanged root. See on § 103, *exception 3.*

§ 106. *Consecutive fourths.* The interval of the perfect 4th is, and has long been, the *crux* of theorists. Without for a moment questioning the scientific truth and value of the elaborate explanations of its unsatisfactory effect which have been offered by Helmholtz and others, I cannot help feeling that there must be some more cogent *practical* reasons which concern our "tempered" system. And, although I do not yet claim to have understood the problem, I have, nevertheless, seen quite enough arguments against the too free use of the interval to make me fain to have some of the principal rules and restrictions retained. This question, however, will be discussed in relation to §§ 164-6. Regarding the section now under consideration, the wonder is not so much that the use of consecutive 4ths should be *limited*, as that it should be allowed in so many cases where their inversion (consecutive 5ths) would be prohibited. In dealing with the last-named, I have already touched on some points which have to be kept in mind with respect to 4ths:

(1) Our present rule against consecutive 5ths is too generalized; and perhaps it is hardly more than "prejudice" which makes us forbid the progression at § 100 (b), while freely allowing the same thing with the parts inverted ($\begin{smallmatrix} C & B \\ G & F \end{smallmatrix}$).



(2) One of the points emphasized in connection with 5ths—that each "accentuates the tonal potency of its own root"—dealt specifically with those 5ths which were *uninverted*; and it is quite conceivable—nay, even probable, that some modification would result from inversion. Inversion, be it remembered, is an absolutely artificial process, as Nature never inverts her chords. If, then, we strike a 4th in place of a 5th, the strong tonal suggestiveness of the chord is liable to be modified, and a consecution of 4ths will perhaps, on this ground, be less uncouth.

But it seems that such consecution, in order to be acceptable, must be complementary and non-essential; *i.e.* it must be between two upper parts, and not built upon the bass itself. In § 159, Dr. Prout says that a 4th with the bass "produces the effect of a dissonance;" this, I take it, is because the 5th, being a perfect interval, is too *natural* to bear the "artificial" process of inverting, and the mind longs for the natural harmonics of a given bass note (perfect 5th, etc.) to supplant the intruding interval, a feeling of "unrest" is engendered, and "unrest" is "dissonance." (Compare on § 28, footnote.) If it be asked why the minor 6th, as an inversion of the major 3rd, is not equally a dissonance, my reply would be that it is the inversion of an interval which (on our tempered system of the "circle of 5ths") is so tinged with artificiality itself that it may, with perfect impunity, be presented in either aspect, and that, indeed, the whole study of harmony teaches us that the "imperfect" intervals are not specialized in at all the same respects as the perfect. In a few words, the perfect 5th is too perfect to readily admit of inversion without detriment, but the imperfect intervals are not. Returning to our consecutive 4ths with the bass, I take it that they are forbidden because they are consecutive "dissonances" of the same ambiguous character, and that at the same time (like consecutive 5ths) they duplicate an identical melodic progression in two different keys. As with consecutive 5ths, so also here, the rule admits of many exceptions, and almost the only really *bad* cases are those which occur with consecutive common chords.

Exception. "When the second of the two is an augmented 4th." Compare on §§ 101 and 107. *Consecutive seconds, sevenths and ninths.* The rule which forbids these evidently does so solely on the ground of faulty resolutions. Where a resolution admits of such consecutives without intolerable harshness, the best composers do not scruple to employ them. The present is the place to speak of the characteristics of the intervals of 2nd and 7th, and the consequent principles for their resolution. For practical purposes it is perhaps simplest to consider these from the interval of the 2nd, and then apply the *vice versa* to its inversion the 7th; albeit harmony, with its system of chord-building by superposed 3rds, has accustomed us to the opposite method. The dissonance of the interval of a 2nd, whether major or minor (but especially the latter) arises from the fact that the two notes forming it are too near to one another, resulting—as acousticians show us—in a constant collision of overtones. Hence the law of resolution is, *let the two notes in question separate.* This hardly needs any further explanation; it merely indicates that we are treating our notes as wisdom would suggest treating two persons who could not agree when in proximity. But there are three ways in which the separation can be brought about: 1st, each may move away (the upper rising and the lower falling); 2nd, the upper may rise while the lower holds its ground; or 3rd, the lower may fall while the upper holds its ground. Thus far we have only considered the *acoustical* aspect of the question; but it has now to be noticed that the decision which of the above three possibilities is to be preferred in any given case, and whether any further possibilities may occasionally be allowed, rests almost entirely upon a *tonal* basis. It is impossible, within the limits of the present articles, to do justice to this wide question; I have touched on some of its phases in the paper already referred to on "A Neglected Aspect of Harmony," and must repeat that the more influential notes of the key (tonic, dominant and sub-dominant) generally control the less influential, so that these latter require, as a rule, the strictest resolution.

It is also noteworthy that when this question of subjection is once settled, it is usually sufficient, for practical purposes, to resolve the *weaker* of the warring notes, and the other is free to go where it pleases—even, in many cases, by *similar motion* with the one which is resolving. *E.g.* in the combination F-G in the key of C, the sub-dominant F is subordinate to the dominant G, and generally has to resolve by moving away from it—i.e. to E; but at the same time the G, being in command of the situation, need not literally hold its ground, but can skip, say, to C, upwards or downwards. But the main point is that it ought not to take the *same course* as the note with which it is in conflict (i.e. in the present case fall a 2nd); and this is the reason for the existence of "Rule VI." As already indicated, the principles for the treatment of a 7th are the exact opposite of those for the treatment of a 2nd—hence the upper note will fall a degree, or the lower will rise a degree, or both these progressions will take place simultaneously.

The interval of a 9th, as distinguished from a 2nd, appears to be bound by just the opposite rule in many cases; its upper note more frequently *falls* one degree than *rises*. The reasons for this seem to be: 1st, that it is dissonant against the 3rd of the chord as well as against the root, and therefore cannot possibly move away from both; and 2nd, that its origin as a suspension or auxiliary note, or otherwise *substituted* note for the naturally doubled root, leads one to expect its replacement by the note which it temporarily ousted; while the fact that it is not a *literal* 2nd (being kept at least nine notes distant from its root), obviates in part the necessity for the literal application of the principle of separating the two notes which are in collision. Of course, as soon as the 3rd of the chord is omitted, so that the above-mentioned impossibility of "moving away from both" root and 3rd is not encountered, it does resolve by moving away from the root, exactly as one would expect.

Exception. Passing notes, on account of their unessential and transient character, do not violate the principle to the same degree as chordal notes.

§ 108. *Progression from second to unison.* Manifestly this is the most flagrant disregard of the principles set forth in dealing with the previous section. Even if, by reason of its superior tonal strength, one of the two warring notes should succeed in forcing its way into the position previously occupied by the other, the other should in that case be driven away to some new refuge; for the two notes which are in collision to glide into a single sound may indeed appear at first sight like an ideal method of "peace-making," but it is to be feared it is contrary to nature.

Macfarren (*Rudiments of Harmony*, Chap. III. § 17) extends the present rule to progressions from the 7th or 9th to the 8ve; this is logical enough, but it admits of several exceptions, and Dr. Prout therefore thought it best to abandon the extension. The reasons for the exceptions as regards the 9th have been suggested above; those referring to the 7th are *tonal*, and are mainly:

- (1) Leading note, on account of its exceptional character, may rise to tonic as dissonance 7 to 8 over tonic bass (or root).
- (2) Subdominant as 7th of dominant may sometimes rise a tone; this will be considered when we come to § 211.
- (3) Tonic as 7th of supertonic may sometimes rise a tone for similar reasons, or because its supremacy as *keynote* makes it free from any subservience to its supposed "root";* but the supertonic much more frequently

moves away than remains stationary, and in that case the freedom of the tonic forms an exception, not to Rule VII., but only to the general principles of the resolution of 7ths, as discussed above in connection with § 107.

(To be continued.)

THE SISTER ARTS OF PAINTING AND MUSIC.

ARTISTS and composers naturally associate together, for painting and music—or, as a matter of fact, all the fine arts—are bound together by ties more or less close; they are, anyhow, all concerned with the beautiful. But we cannot read the lives of the great musicians without noticing that many of them were specially attracted by painting, and, on the other hand, we find painters displaying a deep love for music, and in many instances showing a marked taste for that art. Dr. Burney, in the third volume of his "History of Music," remarks, by the way, of early Italian painters that "many of them had been brought up to music as a profession." One of Handel's chief delights was to go to picture auctions; he was, we read, a connoisseur of pictures, and we know from the codicil to his will that he possessed some valuable ones; while "a painter named Goupy" is mentioned as one of three intimate friends with whom he specially associated when composition and business matters prevented him from going much into society. And Handel leads us to think of Geminiani the violinist, of whom one of his contemporaries has left the following quaint description:—

"I found him in a room at the top of the house half filled with pictures, and in his waistcoat. Upon my telling him that I wanted the score and parts of both operas of his concertos, he asked me if I loved pictures; and upon my answering in the affirmative, he said that he loved painting better than music."

Schubert, whose brother Carl, by the way, was a landscape painter, was on very intimate terms with the painters Moriz Schwind, L. Kupelweiser, professor at the Kunstakademie, Vienna, Schnorr, and Teltscher. In Rusticocampus's "Book of Merry Rhymes" occur these lines, the "dich" referring to Schubert:—

"Mit Malern, Poeten und solchem Pack
Hast gern dich herumgeschlagen."

There is an interesting entry concerning pictures in the composer's diary for 1816. He had been to an exhibition of pictures by native artists, and he makes the following thoughtful remark:—

"I am convinced that one must see things of this sort much more frequently, and give them a longer trial, if one hopes to find and retain the proper expression and impression intended to be conveyed."

One would expect Chopin to be in sympathy with the sister art and its votaries. In a letter to Schlesinger he speaks of Eug. Delacroix as "the most admirable artist possible—I have spent delightful times with him. He adores Mozart—knows all his operas by heart." And it is pleasant to read in a letter written by the celebrated painter to Georges Sand that "he [Chopin] is the most true artist I have met." Ary Scheffer greatly admired Chopin, but the latter appears to have offended him by frequently promising to spend an evening with him, though never keeping his promise. It may be interesting to mention that a pastel drawing by Jules Coignet, representing "Les Pyramides d'Égypte," always hung above the composer's piano.

* "A Neglected Aspect of Harmony," pp. 6-7.

Although pictures have no doubt often been the direct source of musical inspiration, Liszt seems the only composer who by special titles made the fact known. In a letter written by Mendelssohn to his intimate friend, Eduard Devrient, we read, curiously, of a reverse case, of a composition inspiring the subject of a picture. The composer writes:—"Schirmer comes to me every Sunday at eleven, and paints for two hours at a landscape, which he is going to make me a present of, because the subject occurred to him whilst I was playing the little 'Rivulet' (which you know)." There is little doubt that to Mendelssohn's deep interest in pictures, of which his letters give so many proofs, we owe many a page of fine music. We know that wondrous pictures in the art-galleries of nature fascinated many a composer, and of such fascination Beethoven and Mendelssohn offer striking examples. And if the greater school, why not the less? "Over that art," says our poet, "which you say adds to Nature, is an art that Nature makes." When Liszt was in Rome in his early days, "Art stood before my astonished eyes in all its majesty, and revealed itself in all its universality, in all its unity," and it is worth noticing that Jean Ingres, Director of the French Academy in Rome, himself an amateur violinist of considerable merit, helped him to understand and enjoy the treasures of art which lay before him. It was at that time that Liszt wrote two small pianoforte pieces, entitled "Sposazio," the other, "Il Penseroso," in which are depicted the thoughts and feelings aroused through the contemplation on the one hand of a Raphael picture, on the other of a Michael Angelo statue. Then in later years he wrote his "Faust" under the influence of Ary Scheffer's picture of the three prominent characters in Goethe's "Faust"; "Die Seligkeite," after a picture by Cornelius; and "Die Hunnenschlacht," after Kaulbach's famous picture of that name. In an analysis of the latter work in a Richter Programme Book, Mr. C. A. Barry also mentions the six sections of Liszt's oratorio *St. Elizabeth* "identical in matter and order with the six scenes from the life of St. Elizabeth, painted in fresco at the Wartburg, by Moriz von Schwind," and of this painter he adds that he drew "ideas for some of his best pictures from Weber's operas and Beethoven's Choral Fantasia." Before leaving Liszt we are tempted to mention a thought with regard to new compositions which arose in his mind on or after a visit to an exhibition of modern paintings in the Louvre. "Why," he asks, "is not music bidden to these annual festivals? Why should the vast halls of the Louvre remain silent? Why should not composers, like their brethren the painters, bring here the finest sheaves of their harvest? Why under the invocation of Scheffer's 'Christ,' of Delacroix's 'Holy Cecilia,' are not Meyerbeer, Halévy, Berlioz, Onslow, Chopin, and others less noted, who impatiently await the day of their sunrise, here, so that, amidst these holy surroundings, they may hear their symphonies, choruses, and compositions of various kinds, which, failing opportunities of being performed, remain shut up in portfolios?" Perhaps some wealthy amateur or enterprising manager, acting on this hint, may found an exhibition of the musical works of native composers, to be held annually. The public, just as they are in the habit of going to the Royal Academy exhibition, might in time go as a matter of course to hear the new music. Liszt was one of the chief promoters of programme music in the nineteenth century, and he felt not only a strong impulse to translate into tones impressions produced on him by persons, poems, and pictures, but he was anxious to make known the source of his inspiration, so that hearers of his

music might be thrown into the right atmosphere. Whether he was right in so doing we will not discuss. We mention the fact to account for his tone-poems, and tone-pictures with titles. Beethoven said that he always worked to a "picture" in his mind, but the subject of that mental "picture"—which in some cases may have been a reflection of an actual painting—he kept, with one or two exceptions, to himself.

Wagner from his earliest days lived in what may be perhaps termed a pictorial atmosphere. His father-in-law, Ludwig Geyer, though he devoted himself principally to acting, was a portrait-painter of some distinction, and we are told that he would have liked to have made a painter of the boy. Only when Geyer was on his death-bed, and heard Richard in an adjoining room playing the "Jungfernkranz" from *Freischütz*, did it occur to him that the youngster might have "a possible talent for music." When Wagner was in Paris (1839-41) he himself tells us that he "hardly mixed at all with musicians; scholars, painters, etc., formed my entourage." Of the latter, Ernst Kietz was one; he it was who lent Wagner the German poem of the "Sängerkrieg," on which *Tannhäuser* is based; and from him no doubt Wagner gathered many a hint in reference to an art which afterwards occupied much of his attention. Painting, with Wagner, however, only became of interest in so far as it united its force with the other sister-arts of poetry and music "in one collective operation, in which the highest faculty of each comes to its highest unfolding."

Of painters, who have been extremely fond of music, and some, indeed, composers, there were in olden times, to name only three, Leonardo da Vinci, Michael Angelo, and Salvator Rosa: the last named was known in the triple capacity of painter, poet, and musician. Of his poetical satires, which were published at Amsterdam, the first three concern music, poetry, and painting. A good story is told, by the way, of him. He was one day playing on a harpsichord when a friend remarked that it was not of much good. "I will soon make it worth something," replied the artist, and laying hold of his brush, he painted a picture on the lid of the instrument. Among many important manuscripts which Dr. Burney possessed, he mentions as one "that ranks highest in my own favour," a manuscript book of Salvator Rosa's containing not only airs and cantatas by Carissimi, Cesti, Cavalli, and other composers, "but eight entire cantatas, written, set, and transcribed by this celebrated painter himself."

Nicholas Lanier, who came over to England in the reign of James I., was a musician whose knowledge of and love for painting was great. In 1625 he was appointed "Master of the King's Music," but in 1627 he is commissioned by Charles I. to go to Italy to purchase pictures, and later on we hear of him negotiating for the purchase of the Duke of Mantua's collection. His portrait, painted by himself, is in the Music School of Oxford. He wrote many songs, but one of his chief achievements as a musician, which best fits in with the subject of this article, was his composing the music for Ben Jonson's Masque performed for the entertainment of the French Ambassador in 1617, painting the scenery, and taking part as a singer in the performance.

Gainsborough was especially fond of music. As a boy he went to the Grammar School of his native place, Sudbury, over which his uncle presided; the wife of the latter was the daughter of Dr. Busby, so through her in those early days his attention may have been directed to music. The painter Constable, in a letter to Smith, biographer of the sculptor Nollekens, speaks about Gainsborough

belonging to a musical club in Ipswich, and there is a picture of it by Gainsborough with the portraits of himself and his friend Captain Clarke, whose heads are turned towards Wood, a dancing master, playing on the violin, accompanied on the violoncello by one Mills. William Jackson, of Exeter, best known as the "Te Deum" Jackson, wrote an account of the painter, with whom he was on intimate terms, in his "Four Ages, together with Essays on Various Subjects," published in 1798, and he tells how Gainsborough "frittered away his musical talents, and though possessed of ear, taste, and genius, never had application enough to learn his notes." It may be added that Jackson himself had a good taste for painting, and in 1772 exhibited, at the Royal Academy, a landscape of his own design; also that Gainsborough painted two portraits of Abel, the famous performer on the viol-da-gamba, and one of G. Christopher Fischer, the well-known oboist.

Reference may be made here to a picture, "Triumph of the Thames," painted by the artist, James Barry, in which, among portraits, is that of Dr. Burney, of Sir Francis Drake, Sir Walter Raleigh, Captain Cook, etc. With regard to the group, Barry has himself made the following remark:

"As music is naturally connected with matters of joy and triumph, and that, according to all necessary propriety, in retinue of the Thames could not appear without an artist in this way, I was happy to find that there was no necessity for my co-operating with those who seem inclined to disgrace their country by recurring to foreigners."

The artist's endeavour to encourage native art was highly praiseworthy; his reference to music shows, however, that he neither understood nor felt its full power and pathos.

Grétry, speaking of a gathering at the house of the Swedish ambassador, "heard for the first time conversations upon my art, conducted with infinite intelligence." Suard, the Abbé Arnaud, and other literary men were present, and Vernet, the famous painter, who "talked to me as if he had been a composer all his life. I saw that he would have been the musician if he had not been the painter of nature."

And now just a word or two about great modern painters. The love of Millais for music has been recorded by his daughter (Mrs. Charles Stuart-Wortley) in a few pages contributed to the life of the painter by his son. "Second to his Art," she says, "came the sister Art of music." The late Sir A. Sullivan, who added some "personal recollections" to the same biography, says that "in music he [Millais] possessed an unerring instinct for what was good and artistically right, although he had no technical knowledge of the art." Then the chapter in "Life and Books" by F. F. Leighton, entitled "The Musical Reminiscences of an Unmusical Person," shows that Sir Frederic Leighton was, in his way, a very musical person. He regarded music "as an art which ministers to the higher nature of man." His remark that every "art is like some wonderful strange language, which man has brought with him from a far country," seems specially applicable to music. The poet appeals to us in a language with which, at any rate, we are more or less familiar, and a great part, though not the whole, of the painter's art is imitation of nature; music, on the other hand, in spite of all attempts to explain its wonder-working power, is a mysterious language, an "unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that."

The arts of painting and music have been at times curiously connected in certain families. John Callcott

Horsley, the well-known R.A., is son of William Horsley, the composer whose glees have made his name famous. There had already been a painter in the family. Victor's great-uncle on the mother's side, Sir Augustus Callcott, was the R.A. who painted his father's portrait. Then there was William Parry, pupil of Sir Joshua Reynolds, who painted the portrait of his blind father, the celebrated performer on the Welsh harp. And, once again, we may name Mr. Charles Hallé, the well-known artist, son of the late Sir Charles Hallé.

J. S. S.

LETTER FROM LEIPZIG.

SIEGFRIED WAGNER's second opera, *Heraog Wildfang*, after the first performance at Munich, was put on the stage here, and with a result certainly not quite so unfavourable as at Munich, for on the first night, when the composer was present, the applause after the second act was fairly hearty, and at the close of the work, composer, actors, and capellmeister were warmly recalled several times; a laurel wreath for the composer was even not wanting, but already at the second performance there was only a moderate attendance, and of good fortune no sign. Hence it may be concluded that the success on the first evening was created by the composer's friends, who assembled in force. In fact, the libretto offers little attraction, and it abounds in improbabilities. For a prince to inform his subjects that a maiden proposes to her many lovers that they should compete in a running race, offering herself as the prize to the winner; also for the same prince, who owing to his undisciplined life has been driven from the throne, at the end of the opera to be welcomed back again by his people, although meanwhile he has done nothing to merit this rehabilitation—these are things which no intelligent person would esteem worthy of credence. And the music is not of the kind to help one to forget these weaknesses of the text (of which, for the rest, the diction is frequently trivial). According to modern custom the curtain ought to rise after a few orchestral bars, but Siegfried Wagner has written an overture which lasts almost a quarter of an hour, and the music shows that when the composer lacks words and dramatic situations as leading strings, he is helpless and lacking in invention. The overture was received in silence: not a single hand moved. In the course of the opera there are, naturally, some moments in which the dramatic interest rises fairly high, also here and there are to be heard interesting themes, but there is no culminating point. Were it not for the fact that the composer is the son of the great master, the opera would have little chance of being accepted by any theatre manager. The performance of the exceedingly difficult work, which requires more than twelve soloists, was excellent, and the staging brilliant. Zöllner's opera, *Die versunkene Glocke*, is still given from time to time, and it seems as if it would remain in the repertoire, a result on which we heartily congratulate the industrious composer.

The twentieth Gewandhaus Concert opened with a Symphony in C by Haydn, bearing the peculiar title "L'Ours." It is strange that the Gewandhaus managers should show, as they have done by repeated performances, preference just for this symphony, although every honest admirer of Haydn must confess that it is one of his weakest works. Miss Edith Walker from Vienna sang Beethoven's noble aria "Ah perfido"; she was in splendid voice, and her rendering of the music was highly finished and inspiring. Next came "Also sprach Zarathustra," tone-poem after Nietzsche by Richard Strauss. Highly remarkable was the reception given to this bizarre work. Though many in the audience at the very opening bars could not refrain from laughter, and though during the course of the piece strong expressions of disapproval were uttered none too softly, loud applause was heard at the close, but this was no doubt in large measure owing to the virtuosity of the performance. There are, without question, many passages in the

work which reveal decided talent, yet there is undeniably much in it that is downright ugly, offensively so; a healthy musical nature must therefore feel it, as a whole, repellent. With the enormous orchestral apparatus of which Strauss makes use, he naturally often achieves surprising effects, which impose on a hearer who does not know what are the requirements for a genuine art-work. The other numbers were: songs sung by Miss Walker, Serenade for strings by Robert Volkmann, and the *Freischütz* Overture. The twenty-first concert opened with Phil. Em. Bach's Symphony in D, and closed with Brahms's Symphony in E minor, while in between Herr Reisenauer played Beethoven's E flat Concerto, the technical difficulties of which he conquered in admirable style. The public rewarded him with applause and a recall, for which he returned thanks by playing Weber's Rondo in E flat. The programme of the last Gewandhaus Concert was a model of conciseness: it contained the "Leonore" Overture, No. 3, and the "Choral Symphony." In the overture the conductor, Capellmeister Nikisch, was guilty of arbitrary acts which can in no wise be described as good. For the "Choral Symphony" he behaved in far more becoming a manner, and the performance as a whole was praiseworthy as regards orchestra and chorus. On the other hand, an utter mistake was made in the selection of the solo vocalists (Frau Helene Günter from Berlin, Frau Adami from Dresden, and Herren Urlus and Schelper); their voices did not in the least blend, and with the exception of Herr Schelper they did not seem at all sure of their parts.

It will now prove interesting to pass in review the great works which have been heard during the twenty-two concerts. Beethoven was represented by six symphonies, Brahms by his whole set of four, Schumann and Schubert each by two, C. Ph. E. Bach, Haydn, Mozart, Mendelssohn, Herzogenberg, Tschai-kowsky, and César Franck, each by one. Of overtures were heard four by Beethoven and four by Weber, three by Wagner, and one by each of the following:—Cherubini, Goldmark, Reinecke, Schumann, and Volkmann. Other orchestral works bore the names of J. S. Bach, Beethoven, Borodin, Brahms, Liszt, Rameau, Rubinstein, Georg Schumann, Smetana, R. Strauss, Tschai-kowsky, and Volkmann. Then there were important choral works by Berlioz, Frischen, Gluck, Grammann, Verdi, and Wagner (scenes from *Die Meistersinger*). From the above summary it will be seen that Handel was completely ignored, while each of the names of the noble masters Haydn and Mozart only occurs once. Also little attention was paid to Mendelssohn, and while ten foreign (French, Czechish, and Russian) composers found a place in the programmes, no notice whatever was taken of men like Max Bruch, Klughardt, and Heinrich Hofmann. Even former deserving conductors of the Gewandhaus Concerts, such as Gade and Julius Rietz, ought to have been held in remembrance. Unless we err, neither of these men has been represented by a single work during the past six years.

OUR MUSIC PAGES.

SPRING has come, and summer is not very far distant, and both bring with them thoughts of the singing of birds and of gardens gay with flowers. Summer also sets us thinking of lake and river, of boat and of feathery oar. A piece of water-music will therefore prove seasonable, and we have chosen a "Gondoliera" for violin with pianoforte accompaniment, No. 1 of two Characteristic Pieces by Fritz Struss, Op. 12. It is in the key of D major, 9-8 measure, and in the to and fro movement of the opening theme, and in the general disposition of the accompaniment, we have a tone-picture which answers to the title of the piece. There is a middle section in the key of the relative minor of more subjective character, but in due course there is a return of the principal theme, with certain modifications, while the piece ends up with a most refined coda: the excursion is over; the gondola has reached the landing-place.

Reviews of New Music and New Editions.

New School of Studies for the Pianoforte. Edited by O. THÜMER. Book III., Higher Elementary Grade, Series 1; and Book IV., Higher Elementary Grade, Series 2. (Edition Nos. 6603 and 6604; price, net, 1s. each). London: Augener & Co.

TO the first two Books of this new series we have already called attention, also to the wise scheme itself of selecting the best from various quarters. In Book III. there are 24 studies, and we find names which inspire full confidence: Czerny, Bertini, E. Pauer, Lemoine, Duvernoy, Loeschhorn, Gurlitt, Burgmüller, and Heller. It might be possible to mention other composers equal, yet none of greater skill and experience in the art of finger-training; and to have the particular studies chosen all coming under one grade is no small advantage. And those which the editor has picked out are pleasing as well as profitable. One, indeed, has an attractive superscription. No. 22, "L'Hirondelle," by Burgmüller; while the charming Study from Heller's Op. 47, although thoroughly didactic in its aim, is really a little piece. Book IV. carries the student one stage higher. In addition to composers already mentioned, we meet with those of Mayer, Hüntten, and Strelezki; Burgmüller is again represented by a programme-study, *La Source*. The studies in this book are excellent; some there are in which technique is much *en évidence*, and this is, of course, quite natural, but there are others—such as the Burgmüller quoted above, the Strelezki (No. 9), or the Heller, No. 20, a small Tarentelle—which have a good chance of finding their way from the study into the drawing-room.

39 *Melodious Pieces for beginners in Pianoforte Playing.* By CORNELIUS GURLITT. Op. 227. (Edition No. 6177; price, net, 1s. 6d.). London: Augener & Co.

FINGER exercises are good and useful enough in their way, but they cannot develop any musical taste or feeling in beginners. As regards rhythm, they move, for the most part, in one groove; variety of rhythm, however, is the soul of melody, and by its vital power the most ordinary succession of notes can be transformed into a thing of rarest beauty. Have not the masters worked wonders with the mere scale succession? The 39 Melodious Pieces under notice are short, and, even within the narrow limits imposed by small hands and technique of quite an elementary grade, are pleasing and full of fresh, healthy sentiment. The earliest numbers keep within the five-finger compass; later on, where there is more latitude, the music displays not only charm but also character.

10 *Studies for the Pianoforte*, introductory to those of J. B. Cramer, A. Schmitt, etc. By H. HILLIGER. Revised, phrased, and fingered by O. THÜMER (Edition No. 8181; price, net, 6d.). London: Augener & Co.

A PRACTICAL introduction, not only to the studies of Cramer, but to those of other composers, is of great service, and the ten now under notice deserve commendation. The author seems to have had Cramer specially in his mind when he wrote them. They are short, and as may be seen on the title-page few, perhaps too few, in number. Better, however, too few than too many, for it is far easier to add than to take away. And, if we mistake not, another series will be found welcome.

Rondoletto for the Pianoforte. By CHARLES VOSS. Op. 18. Edited and fingered by ERIC KUHSTROM. London: Augener & Co.

THIS is but a trifle, but of a kind which many would be glad to imitate if they could. The music shows tact, taste, and experience. It is a smart little piece which will please bright pupils and brighten up dull ones. There are serviceable phrase and finger marks.

Six Sonatas (sei Lezioni) for Viola d'Amore. By ATTILIO ARIOSTI. Transcribed for Violin with an accompaniment for the Pianoforte, founded on the figured bass of the author. By G. SAINT-GEORGE. Nos. 1 to 3. (Edition No. 11311a—c; price each, net, 1s.) London: Augener & Co.

ATTILIO ARIOSTI, Dominican monk, born in 1660, was famous as a performer on the viola d'amore. Various operas of his were produced in London, though none seems to have secured lasting success. Ariosti, by the way, is said to have been one of the three composers who each wrote an act of *Muzio Scaevola*, produced in 1721; Buononcini and Handel being the other two. Dr. Chrysander, however, ascribes the first act, not to Ariosti but to Filippo Mattei. The *sei Lezioni*, of which three are now under notice, were first published together with some *cantate* in the year 1728. Mr. Saint-George has done well to revive these sonatas, and although transcribed from the original tablature of Ariosti's *Lezioni*, they can be rendered on the original instrument, of which, as the editor remarks in his preface, "there always have been, and always will be, a certain number of players." The first Sonata commences with a vigorous *Allegro*. Certain figures and cadences give to the music a character which one would feel inclined to describe as Handelian; these, however, were not peculiar to Handel, but common property at that time, just as we find similar affinities between Haydn, Mozart, and Beethoven. This *Allegro* is in the usual binary form. It is followed by a brief and expressive *Largo* in the relative minor, and concludes with an *Andante* of rare freshness and charm. The second Sonata is likewise in the key of D major. It opens with a brief, dignified *Cantabile*; then comes a *Vivace*, in which are to be found both dignity and grace. The third movement is an *Adagio*, full of taste and tender feeling. We have spoken above of certain Handelian likenesses; here, however, the music has a *cachet* quite of its own, while the absence of all effort is proof that it was inspired, not made. As in modern, so in old music, the slow movements offer the severest test of a composer's creative gifts. In rapid movements certain figures, points of imitation, and other things engage attention and often help to create an interest in great part of an intellectual kind, but in an *Adagio* or *Andante* everything depends upon the beauty of melody and the feeling which it evokes. The closing movement of our Sonata takes the form of a *Minuet*, and it is one of thoroughly crisp, sparkling character. In the third Sonata the four movements are all in the same key, and this fact, together with the headings *Allemanda* and *Giga* of the second and fourth movements, show it to be after the manner of a Suite; the term Sonata was, however, often applied to works of this kind. The opening *Adagio* is calm and expressive; particularly striking are the pauses near the close. The *Allemanda* is bright and busy. The third movement is an *Adagio* in binary form, to which neither grace nor pathos is wanting. The *Giga* is merry and piquant. The editor in these Sonatas, of which at present we only have the half, has certainly added something of lasting value to the *répertoire* of violinists.

The pianoforte accompaniments which he has evolved from the figured basses are effective, and, moreover, display no little skill. The first Sonata contains a picture of the old master with his harpsichord and favourite gamba.

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BEFORE attempting the sonatas of the great masters, students, both of the violin and the pianoforte, require something more elementary. There are no doubt many passages in the works of those masters well within, but mixed up with others well without, their grasp. Many a movement by Mozart or Beethoven commences simply; yet all of a sudden the player, whether of the violin or pianoforte, finds himself face to face with some technical difficulty which his fingers as yet are unable to master. Hence the advantage of pieces such as those under notice. The writing is not only sound from an educational point of view, but the music is thoroughly good and pleasing. Each of the two sonatinas consists of two movements—an *Andante* and a *Rondo*—the first graceful and melodious, the second crisp and lively.

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Invocation opens with a soft, plaintive, expressive theme, set off to advantage by light, throbbing chords in the pianoforte accompaniment. From this simple theme is evolved a piece of great charm and refinement. The 'cello has, of course, charge of the melody, but although the pianoforte only accompanies, it plays an important part, for by varying rhythm and ever changing yet never confusing harmonies, it gives colour and adds piquancy to the melody and to its various developments. The *Menuet* is particularly quaint and attractive. The composer arrests attention from the very start, and by all kinds of dainty devices knows how to maintain it to the very end. He seems thoroughly alive to the importance of melody, without which his skilful accompaniment, figures and harmonies would, indeed, prove of little avail. The writing for the 'cello shows practical knowledge of the finger-board; and it is not only competent but comfortable.

Album of Songs. By EDMONDSTOUNE DUNCAN. (Edition No. 8917; price, net, 3s.) London: Augener & Co.

AN author recently writing on songs spoke of their great and ever increasing number. In this there is nothing surprising, for poems suggesting thoughts and feelings of a romantic character prove powerful incentives to composition, and what with cheap editions and collections of various kinds, the works of the poets are far more accessible than in former days. Mr. Edmondstoune Duncan has sought inspiration from Tennyson and Moore. The poem of No. 1, by the former, is "The Miller's Daughter," and the setting is quiet and expressive; there is, in fact, something homely in the music thoroughly appropriate to the words, yet to the quality of homeliness is added that of distinction. The remaining numbers have poems by Moore. No. 2 is "As o'er her loom," and here again we note a simplicity which shows that the composer has the power of restraint and of self-criticism. Whether it be the agitation of the love-sick maiden, or the realistic "loom" touches in the pianoforte accompaniment, he seems to depict the mood or carry out the imitation in the most

unpretentious manner possible. No. 3, "Flow on, thou shining river," has a graceful melody and a duly undulating accompaniment. "Tell her, Oh, tell her," though the last, is by no means the least interesting; it shows skill and pathos, and, as in the others, there is nothing forced or laboured.

Musical Notes.

HOME.

London.—There was one novelty in the programme of the third Philharmonic Concert on Wednesday, March 27th, viz., a Symphonic Poem by Mr. William Wallace. The music, clever and well scored, created a favourable though not deep impression. A definite title or written programme—neither has been provided—would not, of course, affect the music, *qua* music, but it would help hearers to realize the composer's intentions, by surrounding them with, as it were, a fitting atmosphere. Signor Busoni was unable to appear as announced. It would no doubt have been interesting to hear him interpret the E flat concerto of his master Liszt, but his substitute, Mons. Ysaye, who gave a splendid performance of Beethoven's Violin Concerto, enabled the audience to feel that the loss, at any rate as regards the composition, was really a gain. Dr. Cowen gave a fine rendering of Brahms's Symphony in C minor. Mr. Santley was the vocalist, but his artistic singing was wasted on a very indifferent Hummel song.—The 43rd season of the Popular Concerts came to an end on April 1st. Since our last notice, César Franck's Quartet in D was performed. This elaborate work, which Mr. René Ortmans actually introduced at one of his concerts in 1897, belongs to a late period of the composer's art career, and it is certainly difficult to grasp at one hearing. No one, however, can listen to such characteristic and impassioned music without feeling that further acquaintance with it would create deeper interest. Franck evidently held peculiar views respecting the character and relationship of keys; some of his harmonies and modulations appear restless, extravagant, but past history warns us to be careful in our judgments, for were not similar charges brought against composers from Monteverde to Wagner? One feature of the season just closed deserves commendation. M. Ysaye has made a strong effort to leave a well-beaten track, by introducing novelties or reviving little-known works, and yet not in too great number; the classics have by no means been neglected. Next season an improvement might be made as regards the pianoforte music. In olden days sonatas were frequently played, but now they are rarely heard. There are many fine works which are unjustly neglected, and in place of them we get only groups of short pieces, particularly by Chopin. As compared with the concerted music heard at these concerts, this represents a distinctly lower level. Of pieces of this kind we have enough and to spare at pianoforte recitals.—Herr Emil Sauer's second pianoforte recital on March 27th was successful. His programme included Schubert's poetical Sonata in B flat (posthumous) and Chopin's Sonata in B flat minor (Op. 35), in both of which works he displayed his best qualities, while again in some clever pieces from his own pen his brilliant technique made its mark.—Mme. Frickenhaus gave her annual pianoforte recital on March 26th at St. James's Hall; her programme, was, as usual, unhackneyed; a clever and effective Prelude and Canon from a Suite by E. R.

Kröger proved the most interesting of the novelties.—Mlle. Clotilde Kleeberg gave a brilliant performance of Schumann's Pianoforte Concerto at the Crystal Palace on April 13th.—Miss Violet Seton, youngest daughter of Col. Bruce Seton, who has studied at Brussels under M. Edouard Jacobs, made her *début* at the Westminster Orchestral Society on March 27th, and performed with genuine success M. Saint-Saëns's 'cello Concerto in A minor (Op. 33).—An excellent performance of *Israel in Egypt* was given by the Royal Choral Society at the Albert Hall on March 14th.—*In memoriam* Verdi, a praiseworthy performance of his "Requiem" was given by the students of the Royal Academy of Music under the direction of Mr. Corder on March 28th at the Queen's Hall.—Mendelssohn's peaceful Motet, "Beati Mortui," and Sullivan's "The long day closes" were impressively sung by the Stock Exchange Male Choir at their third concert (April 16th) at Queen's Hall, in memory of J. F. H. Read, first president of the society, and of Sir John Stainer, for many years vice-president.—Herr Van Rooy's Song Recital at St. James's Hall on March 26th proved most attractive; he sang with fine artistic taste and intelligence the whole of Schubert's "Schöne Müllerin." cycle, Dr. Carl Friedberg presiding ably at the pianoforte.—The last two Pianoforte and Vocal Recitals given by Messrs. Plunket Greene and Leonard Borwick at St. James's Hall (March 15th and 20th) were well attended; the programmes were interesting, and the performances excellent.—At Mr. Edward Iles's Song Recital at St. James's Hall on April 19th, he sang with marked refinement and expression some exceedingly interesting songs by Dr. Charles Wood, who himself presided at the pianoforte.—Performances of Purcell's *Dido and Eneas* and of the "Masque of Love" from his *Dioclesian* were performed by the Purcell Operatic Society at the Coronet Theatre, Notting Hill Gate, for a whole week (March 25th-30th) and to crowded houses; some of the audience may, however, have been specially attracted by Miss Ellen Terry, who played the well-known comedietta *Nance Oldfield*. The performances, though not ideal, were in many ways praiseworthy.—Shakespeare's *Coriolanus* was produced by Sir Henry Irving at the Lyceum Theatre on Monday, April 15th; the excellent incidental music was composed by Sir A. C. Mackenzie.—His Majesty the King will continue the patronage of the Royal Academy of Music accorded to that institution since 1830. H.R.H. the Duke of Connaught, has become President of the Academy in the place of his brother, the late Duke of Saxe-Coburg and Gotha.—The opera season commences at Covent Garden on May 13th, with Gounod's *Roméo et Juliette*.

Birmingham.—The musical season here is now at an end. It has been comparatively short, but very busy. The concluding functions have been numerous and only the principal can be dealt with. The two great artists, Ysaye and Busoni, gave a splendid exposition in the Town Hall on March 26th. The weather, unfortunately, militated against a large attendance of the public. Beethoven's "Kreutzer" and Bach's Violin Sonata in E were the chief features of the concert.—The last of the Chamber Concert Society's functions was held in the Masonic Hall the next evening. Dvorák's Quartet in E flat, Op. 51, and Léon Boellmann's Variations Symphoniques for violoncello were finely interpreted, the first by the Max Mossel string quartet, the second by Mr. Johann Hock. M. Madelin Fermin, a baritone from Amsterdam, created a favourable impression.—The unique programme of Mr. Halford's tenth and last orchestral concert, given in the Town Hall on the 2nd ult. comprised Beethoven's Fantasia

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BEFORE attempting the sonatas of the great masters, students, both of the violin and the pianoforte, require something more elementary. There are no doubt many passages in the works of those masters well within, but mixed up with others well without, their grasp. Many a movement by Mozart or Beethoven commences simply; yet all of a sudden the player, whether of the violin or pianoforte, finds himself face to face with some technical difficulty which his fingers as yet are unable to master. Hence the advantage of pieces such as those under notice. The writing is not only sound from an educational point of view, but the music is thoroughly good and pleasing. Each of the two sonatinas consists of two movements—an *Andante* and a *Rondo*—the first graceful and melodious, the second crisp and lively.

Invocation, Op. 36, pour Violoncelle (ou Violon), avec accompagnement de Piano; and *Menuet*, Op. 39, No. 2, pour Violoncelle (ou Violon), avec accompagnement d'instruments à Cordes ou de Piano. Par DANIEL VAN GOENS. Paris: J. Hamelle. London: Augener & Co.

Invocation opens with a soft, plaintive, expressive theme, set off to advantage by light, throbbing chords in the pianoforte accompaniment. From this simple theme is evolved a piece of great charm and refinement. The 'cello has, of course, charge of the melody, but although the pianoforte only accompanies, it plays an important part, for by varying rhythm and ever changing yet never confusing harmonies, it gives colour and adds piquancy to the melody and to its various developments. The *Menuet* is particularly quaint and attractive. The composer arrests attention from the very start, and by all kinds of dainty devices knows how to maintain it to the very end. He seems thoroughly alive to the importance of melody, without which his skilful accompaniment, figures and harmonies would, indeed, prove of little avail. The writing for the 'cello shows practical knowledge of the finger-board; and it is not only competent but comfortable.

Album of Songs. By EDMONDSTOUNE DUNCAN. (Edition No. 8917; price, net, 3s.) London: Augener & Co.

AN author recently writing on songs spoke of their great and ever increasing number. In this there is nothing surprising, for poems suggesting thoughts and feelings of a romantic character prove powerful incentives to composition, and what with cheap editions and collections of various kinds, the works of the poets are far more accessible than in former days. Mr. Edmondstoun Duncan has sought inspiration from Tennyson and Moore. The poem of No. 1, by the former, is "The Miller's Daughter," and the setting is quiet and expressive; there is, in fact, something homely in the music thoroughly appropriate to the words, yet to the quality of homeliness is added that of distinction. The remaining numbers have poems by Moore. No. 2 is "As o'er her loom," and here again we note a simplicity which shows that the composer has the power of restraint and of self-criticism. Whether it be the agitation of the love-sick maiden, or the realistic "loom" touches in the pianoforte accompaniment, he seems to depict the mood or carry out the imitation in the most

unpretentious manner possible. No. 3, "Flow on, thou shining river," has a graceful melody and a duly undulating accompaniment. "Tell her, Oh, tell her," though the last, is by no means the least interesting; it shows skill and pathos, and, as in the others, there is nothing forced or laboured.

Musical Notes.

HOME.

London.—There was one novelty in the programme of the third Philharmonic Concert on Wednesday, March 27th, viz., a Symphonic Poem by Mr. William Wallace. The music, clever and well scored, created a favourable though not deep impression. A definite title or written programme—neither has been provided—would not, of course, affect the music, *qua* music, but it would help hearers to realize the composer's intentions, by surrounding them with, as it were, a fitting atmosphere. Signor Busoni was unable to appear as announced. It would no doubt have been interesting to hear him interpret the E flat concerto of his master Liszt, but his substitute, Mons. Ysaye, who gave a splendid performance of Beethoven's Violin Concerto, enabled the audience to feel that the loss, at any rate as regards the composition, was really a gain. Dr. Cowen gave a fine rendering of Brahms's Symphony in C minor. Mr. Santley was the vocalist, but his artistic singing was wasted on a very indifferent Hummel song.—The 43rd season of the Popular Concerts came to an end on April 1st. Since our last notice, César Franck's Quartet in D was performed. This elaborate work, which Mr. René Ortmans actually introduced at one of his concerts in 1897, belongs to a late period of the composer's art career, and it is certainly difficult to grasp at one hearing. No one, however, can listen to such characteristic and impassioned music without feeling that further acquaintance with it would create deeper interest. Franck evidently held peculiar views respecting the character and relationship of keys; some of his harmonies and modulations appear restless, extravagant, but past history warns us to be careful in our judgments, for were not similar charges brought against composers from Monteverde to Wagner? One feature of the season just closed deserves commendation. M. Ysaye has made a strong effort to leave a well-beaten track, by introducing novelties or reviving little-known works, and yet not in too great number; the classics have by no means been neglected. Next season an improvement might be made as regards the pianoforte music. In olden days sonatas were frequently played, but now they are rarely heard. There are many fine works which are unjustly neglected, and in place of them we get only groups of short pieces, particularly by Chopin. As compared with the concerted music heard at these concerts, this represents a distinctly lower level. Of pieces of this kind we have enough and to spare at pianoforte recitals.—Herr Emil Sauer's second pianoforte recital on March 27th was successful. His programme included Schubert's poetical Sonata in B flat (posthumous) and Chopin's Sonata in B flat minor (Op. 35), in both of which works he displayed his best qualities, while again in some clever pieces from his own pen his brilliant technique made its mark.—Mme. Frickenhaus gave her annual pianoforte recital on March 26th at St. James's Hall; her programme, was, as usual, unhackneyed; a clever and effective Prelude and Canon from a Suite by E. R.

Krøger proved the most interesting of the novelties.—Mlle. Clotilde Kleeberg gave a brilliant performance of Schumann's Pianoforte Concerto at the Crystal Palace on April 13th.—Miss Violet Seton, youngest daughter of Col. Bruce Seton, who has studied at Brussels under M. Edouard Jacobs, made her *début* at the Westminster Orchestral Society on March 27th, and performed with genuine success M. Saint-Saëns's cello Concerto in A minor (Op. 33).—An excellent performance of *Israel in Egypt* was given by the Royal Choral Society at the Albert Hall on March 14th.—*In memoriam* Verdi, a praiseworthy performance of his "Requiem" was given by the students of the Royal Academy of Music under the direction of Mr. Corder on March 28th at the Queen's Hall.—Mendelssohn's peaceful Motet, "Beati Mortui," and Sullivan's "The long day closes" were impressively sung by the Stock Exchange Male Choir at their third concert (April 16th) at Queen's Hall, in memory of J. F. H. Read, first president of the society, and of Sir John Stainer, for many years vice-president.—Herr Van Rooy's Song Recital at St. James's Hall on March 26th proved most attractive; he sang with fine artistic taste and intelligence the whole of Schubert's "Schöne Müllerin" cycle, Dr. Carl Friedberg presiding ably at the pianoforte.—The last two Pianoforte and Vocal Recitals given by Messrs. Plunket Greene and Leonard Borwick at St. James's Hall (March 15th and 20th) were well attended; the programmes were interesting, and the performances excellent.—At Mr. Edward Iles's Song Recital at St. James's Hall on April 19th, he sang with marked refinement and expression some exceedingly interesting songs by Dr. Charles Wood, who himself presided at the pianoforte.—Performances of Purcell's *Dido* and *Aeneas* and of the "Masque of Love" from his *Dioclesian* were performed by the Purcell Operatic Society at the Coronet Theatre, Notting Hill Gate, for a whole week (March 25th-30th) and to crowded houses; some of the audience may, however, have been specially attracted by Miss Ellen Terry, who played the well-known comedietta *Nance Oldfield*. The performances, though not ideal, were in many ways praiseworthy.—Shakespeare's *Coriolanus* was produced by Sir Henry Irving at the Lyceum Theatre on Monday, April 15th; the excellent incidental music was composed by Sir A. C. Mackenzie.—His Majesty the King will continue the patronage of the Royal Academy of Music accorded to that institution since 1830. H.R.H. the Duke of Connaught, has become President of the Academy in the place of his brother, the late Duke of Saxe-Coburg and Gotha.—The opera season commences at Covent Garden on May 13th, with Gounod's *Roméo et Juliette*.

Birmingham.—The musical season here is now at an end. It has been comparatively short, but very busy. The concluding functions have been numerous and only the principal can be dealt with. The two great artists, Ysaye and Busoni, gave a splendid exposition in the Town Hall on March 26th. The weather, unfortunately, militated against a large attendance of the public. Beethoven's "Kreutzer" and Bach's Violin Sonata in E were the chief features of the concert.—The last of the Chamber Concert Society's functions was held in the Masonic Hall the next evening. Dvorák's Quartet in E flat, Op. 51, and Léon Boellmann's Variations Symphoniques for violoncello were finely interpreted, the first by the Max Mossel string quartet, the second by Mr. Johann Hock. M. Madelin Fermin, a baritone from Amsterdam, created a favourable impression.—The unique programme of Mr. Halford's tenth and last orchestral concert, given in the Town Hall on the 2nd ult. comprised Beethoven's Fantasia

for pianoforte, orchestra and chorus, Op. 80, and the Ninth Symphony. Both works were admirably rendered, the band being now quite familiar with the Symphony, which was given for the third time by Mr. Halford. Dr. Winn was the pianist in the Fantasia, and he played remarkably well. The vocal quartet consisted of Miss Emily Davies, Miss Alice Lakin, Mr. Joseph Reed, and Mr. Henry Sunman. They were assisted by Miss Aimée Wathen and Mr. J. T. Birch in the Fantasia. There was a good, though not powerful, chorus, and the Finale of the Symphony went with spirit.—On Good Friday sacred concerts were given in the Town Hall and most of the theatres, whilst special musical services were held in the churches. Stainer's *Crucifixion* was performed in many places, *In Memoriam*, as it were, of the lamented musician who was long officially connected with Birmingham.—Orchestral concerts in the suburbs are increasing. On the 13th and 15th ult. the Handworth Amateur Orchestral Society gave concerts in that district. Beethoven's Symphony, No. 1, Schubert's *Rosamund* ballet music, and Weber's *Peter Schmitt* overture, formed the basis of the programmes, while Mr. Hock played violoncello concertos by Davidoff and Saint-Saëns. Mr. G. H. Manton, the clever young local pianist, gave promise of becoming an effective conductor. The Saturday evening cheap concerts have included performances of *Eli* and *Elijah*.—A revival of *La Fille de Madame Angot* at the Prince of Wales's Theatre on the 8th ult., has been hailed with pleasure by a public weary of the "go as you please" pieces known as musical comedies.—The Moody-Manners Opera Company commenced a season at the Theatre Royal on the 22nd ult., particulars of which may be reserved till next month.

Liverpool.—The past month has been fairly quiet as far as musical matters are concerned, and music here is now practically over for this season. On March 25th the Philharmonic Society finished up with a concert, at which the main orchestral items were Mozart's "Jupiter" Symphony, Liszt's Hungarian Rhapsody, No. 1, in F, and the Scherzo from Mendelssohn's "Midsummer Night's Dream." Orchestra and chorus combined in a Polonaise by Glinka. The vocalists were Miss Ada Crossley, Miss Edith Leslie, and Mr. Anderson Nicol; but the selection of songs left very much to be desired. A very good impression was made by Miss Kathleen Bruckshaw in Saint-Saëns's Piano Concerto No. 2, in G minor, and the Chopin Scherzo in C sharp minor.—On the 23rd the Orchestral Society gave excellent renderings of Wagner's *Faust* Overture and Stanford's "Irish Symphony." Miss Rose Ettinger was the vocalist, and Mr. W. H. Dayas played Sauer's Concerto in E minor.—On the 26th the Liverpool Methodist Choral Union gave a very creditable performance of *Elijah*, under the baton of Mr. Percival H. Ingram. The chief vocalists were Madame Laura Haworth, Mr. Bantock Pierpoint, and Mr. Gwilym Richards.—Mr. Busoni was prevented by illness from appearing on the 28th at the recital promised by Mr. Ysaye and himself; but his place was very well filled by Mr. Mark Hambourg, who played in first-class style a capriccio of Scarlatti and a fantasia on Tchaikowsky's opera *Eugen Onegin*. Mr. Ysaye's solo contribution was *Viuxtemps* "Fantaisie Appassionata"; and the two artists were heard together in the "Kreutzer" Sonata, parts of which were superbly played. The efforts of the vocalist, Miss Florence Schmidt, hardly gave the same artistic pleasure as those of her colleagues.—On Good Friday there was a sacred concert at the Royal Court Theatre, while the Liverpool Musical Society gave a performance of Rossini's *Stabat Mater*, and the 1st and 2nd parts of Gounod's *Redemption*. It is a pity that

our local organizations do not think occasionally of giving slightly more modern works than these, and the oratorios of Mendelssohn.—The Moody-Manners Opera Company visited the town for a week, commencing April 8th. Their *répertoire* consisted of *Carmen*, *Faust*, *Tannhäuser*, *Lohengrin*, and *The Bohemian Girl*. The performances were good all round, the *Lohengrin* being particularly pleasurable.—The Societa Armonica, a local organization which becomes more ambitious every year, gave at its last concert a performance of Tchaikowsky's Fifth Symphony that reflected the highest credit on the conductor, Mr. V. V. Akeroyd, and the amateurs who form the bulk of the orchestra.

Bridlington.—The eighth annual festival on the 18th ult., passed off successfully under the conductorship of Mr. Bosville. *Elijah* was given in the afternoon and a miscellaneous concert in the evening, the programme including an overture to the "Canterbury Tales," specially composed for the occasion by Mr. Camidge, vocal and instrumental music by Wagner, Saint-Saëns and Mr. Coleridge-Taylor. The vocalists engaged were Miss Agnes Nicholls, Mrs. Bosville, Mrs. Burrell, and Messrs. Gregory Hast and Francis Harford.

Edinburgh.—The joint visit of Ysaye and Busoni on 22nd March has been the most important of recent musical events in Edinburgh and formed a veritable *bonne bouche* in the season's menu. When Ysaye and Busoni co-operate, it may surely be said that we are as near the acme of perfection in violin and pianoforte recitals as we are ever likely to be, and he or she must indeed have insatiable tastes who could desire a better combination. Artists, in most branches of music, can only be called "great" when their work proceeds on a foundation of large tone, and this Ysaye and Busoni both have in an extraordinary degree. Beethoven's "Kreutzer" Sonata was the most prominent item in an interesting programme, and was superbly rendered. The two great artists had the assistance of Miss Florence Schmidt, who sang several songs in a very pleasing fashion to the exceptionally able accompaniments of Mr. Percy Pitt.—St. Mary's Cathedral Choir, who during each season are usually responsible for three oratorio recitals drawn from a very creditable *répertoire*, gave a performance of Bach's Passion (St. Matthew) on March 29th. A happy idea was the utilising of a pianoforte as an accompaniment to the numerous and exacting recitatives. The choir surpassed itself in the dramatic choruses, the realistic shout of "Barabbas" being given with startling effect, while their subdued singing of the various chorales, which afford so effective a relief to the stirring passages, was all that could be desired. The Cathedral continues to hold a distinct place in the musical life of Edinburgh. Spohr's *Last Judgment* was performed earlier in the season, and Gounod's *Redemption* is to be given in May.—The Edinburgh Amateur Orchestral Society's third concert took place in the Music Hall on April 16th. The progressive element which marked the Society's work when Mr. Collinson was appointed conductor two years ago still continues to show itself, while in the last concert for the season there was still further advance. Beethoven's *Prometheus* Overture, and three numbers from "Scènes Pittoresques," by Massenet, were the best items of the evening, being excellently played, while the concert concluded with a performance of the *Tannhäuser* Overture which more than justified its inclusion in the programme.—With the chief concerts of the season over, the various Church Choral Societies take the field, and bring to a consummation their labours of the past winter. The various congregations, true to the traditions of Scottish churchmanship, turn out in good numbers, and appear to



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a melodic line in D major, marked *cresc.*, followed by *dim.* and *p*. The bass staff provides harmonic support, also marked *cresc.*, *dim.*, and *p*.



Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with *cresc.*, *dim.*, and *p* markings. The bass staff continues the harmonic accompaniment with similar dynamics.



Third system of musical notation, starting with the tempo instruction *L'istesso tempo.* The treble staff begins with *mf espress.* and *cresc.* markings. The bass staff continues with *cresc.* markings.



Fourth system of musical notation, concluding the page. The treble staff features *dim.*, *p*, and *poco a poco cresc.* markings. The bass staff also includes *dim.*, *p*, and *poco a poco cresc.* markings.



First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and a dynamic marking of *poco dim.* at the end. The lower staff (bass clef) contains a supporting line with a dynamic marking of *f* in the middle.



Second system of musical notation. The upper staff begins with a *pp* dynamic marking and includes the instruction *poco a poco cresc.*. The lower staff also begins with a *pp* dynamic marking and includes the instruction *poco a poco cresc.*.



Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *f* at the end. The lower staff features a supporting line with a dynamic marking of *f* at the end.



Fourth system of musical notation. The upper staff includes the instruction *poco a poco dim.* and dynamic markings of *p* and *più pp*. The lower staff includes the instruction *poco a poco dim.* and ends with a double bar line.

This musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The piano accompaniment begins with a *p* (piano) dynamic. The vocal line features a series of eighth and sixteenth notes.

System 2: The piano accompaniment includes *cresc.* (crescendo) and *dim.* (diminuendo) markings. The vocal line continues with similar rhythmic patterns.

System 3: The piano accompaniment features *cresc.* and *dim.* markings. The vocal line includes a *p* dynamic marking.

System 4: The piano accompaniment includes *cresc.* and *dim.* markings. The vocal line includes a *p* dynamic marking.

System 5: The piano accompaniment includes *dim.* and *pp rall.* (pianissimo, rallentando) markings. The vocal line includes a *dim.* marking.

System 6: The piano accompaniment includes *dim.* and *rall. pp* markings. The vocal line includes a *dim.* marking.

take a keen interest in the proceedings. The homely organist now leaves his hymns and paraphrases which he has been accompanying so faithfully throughout the year, and buds forth with a baton. The character of the works performed is varied, and there is plenty of ambition. Here we have a noble chorus of three dozen voices manfully tackling the *Lobgesang*, assisted by a quintet of strings, a piano, and a harmonium. In another quarter, the *Elijah*, with an equally small force and an amateur prophet. In some cases the recitals have reflected great credit on those concerned, in others the works selected have proved somewhat beyond the powers of the performers, but as to the general enthusiasm displayed there can be no question, and this is always commendable. —At the ordinary meeting of the Edinburgh Musical Education Society on April 3rd, Mr. Hatley read a paper on "Pianoforte Teaching in Classes." Mr. Hatley, before beginning his lecture, referred to the death of Sir John Stainer and said how much Edinburgh would miss his annual visits.

Dublin.—The Orpheus Choral Society, under the conductorship of that splendid choir trainer, Dr. Culwick, gave a concert on March 26th. The principal items were "As Vesta was from Latmos Hill descending" (Weelkes) from "The Triumphs of Oriana" (published in 1601, in honour of Queen Elizabeth); Dr. Stanford's "Cavalier Songs," capitolly interpreted by Mr. Gordon Cleather and choir; Dr. Culwick's dramatic "War Dance," and Leslie's very tasteful "Song of the Flax Spinners." Miss Elsie Connolly gave much pleasure by her rendering of "Knowest thou that dear land" (Thomas), and "Waltz Song" (Gounod). Mr. Gordon Cleather gave a very able interpretation of the old Manx air, "Mye Charaine" (arranged by Arthur Somervell), and the old English tune, "The Pretty Creature" (arranged by H. Lane Wilson). Mons. Henri Verbruggen's delicate, dainty, and finished violin playing gave great pleasure. He is a player of the Sarasate School, nimble with finger and with bow; his tone is small but he plays with much expression. —The Dublin Chamber Music Union (Esposito, Adolph Wilhelm), Delany, Grisard and Bast) gave recitals on March 29th and April 12th. At the first, the chief item was the Schumann Quintet in E♭. It is a pity that the two violinists and viola-player lacked fire. In this noble composition the players should now and again be possessed of demon energy. Miss Agnes Treacy's singing was indeed a treat of the highest order. Among her songs were Schubert's ever fresh "Hark! the Lark," and a very pretty, graceful composition of Esposito's "Fior di Siepe." At the second recital the principal item was the celebrated Beethoven Septet (Op. 20) for wind and strings. Here again the violin and viola were sadly lacking in tone and energy in the forte passages. —On March 25th, at the Royal Dublin Society Theatre, we heard Mr. L. Risehari (Leader of the Hallé Band), Mr. Carl Fuchs (principal cellist, Hallé Band), and Mr. Isidor Cohn (pianist). The trio by Tschaiikowsky, entitled "A la memoire d'un grand artiste," was quite a novelty to the audience. It is one of the finest pieces ever heard in Dublin, and it is to be hoped that opportunities will be given to hear it again.

FOREIGN.

Berlin.—Gounod's *Faust* has reached its 300th representation at the Royal Opera—an exceptional thing in Germany, where the *répertoire* is constantly varied.—The first (three-days) Bach Festival given by the new Bach Society went off with extraordinary *éclat*. The performances were carried out according to the programmes

previously announced. Five cantatas were given on the first day, under Siegfried Ochs, director of the splendid Philharmonic Choir. At the second concert Josef Joachim became (*inter alia*) the recipient of a series of ovations, both as violinist and conductor of some instrumental music executed by the excellent pupils of the Hochschule; and the programme of the third concert consisted, with the assistance of the famous Singverein, of some sacred works and the quaint secular cantata *Æolus satisfied*. Both the attendance and the enthusiasm were prodigious, and the result will undoubtedly bear good fruit on behalf of the main object in view—the popularisation of Bach's music.—The Bach Exhibition, which was placed on show at the same time—probably the largest ever got together—comprised about 300 exhibits, consisting of a quantity of manuscripts, rare Bach editions, a collection of all the principal editions of the "Clavecin bien tempéré" (according to Schumann the Bible of all musicians), an anatomical treatise on Bach's skull by the Leipzig Professor His, numerous instruments of the Bach period, including the composer's own clavichord, a miniature representation of a Bach orchestra, etc. A very curious document is the official record of a disciplinary inquiry ordered against young Bach by the consistory of the church at Arnstadt, where he was engaged as organist. The charges were: 1. Having outstayed his leave of absence to hear the celebrated organist Buxtehude, at Lübeck. 2. Having introduced some strange harmonies on the organ during divine service. 3. Having failed to exercise sufficient authority over his pupils. 4. Having paid a visit to an inn between church service. 5. Having admitted a strange young lady to the choral singing at the church. The inquiry lasted from the 21st of February to the 11th November, 1706. Finally Bach had to admit his wrongs and promised better behaviour in future.—The Berlin Philharmonic Orchestra, under A. Nikisch, will give thirty-nine concerts in forty-five days, passing, from 15th April to 26th May next, through Austria, Italy, Spain, Portugal, and France up to Paris.—Professor Fleischer produced a very interesting selection of ancient vocal and instrumental Greek, Hebrew, and Christian music.—The rapidly growing "Society of the Independents" brought forward for the first time some important works—viz., a String Quartet in F, Op. 10, by the musical director, Karl Thorbrietz, who took the cello, and a Fantasia for string quintet, pianoforte, and organ by Kapellmeister Oscar Mörcke.—A Violin Sonata by Richard Kursch, pupil of Philipp Scharwenka's composition class, achieved a more than usual success at the Berlin Musical Art Society.—A new String Trio, by the favourably known composer Fried. E. Koch, met likewise with exceptional favour and deserves to become generally known. On the other hand, his Pianoforte Trio displays, except in the Finale, only very slight individuality.—Likewise a selection of songs and vocal duets, produced by the vocalist-composer Martin Jacobi, proved hardly of sufficient value to interest throughout an entire evening.—The same may be said of a number of works somewhat prematurely brought forward by the young Swiss pianist-composer Fr. Niggli, which, although not without talent, betray too close an imitation of his obvious exemplar, J. Brahms. They included MS. Sonatas for pianoforte and violin and pianoforte and violoncello, two *Fantasiestücke* Op. 1, Variations Op. 2, and some songs, which last-named produced, with the exception of two written in the Swiss dialect, the least favourable effect, although they were finely sung by his eminent countrywoman Frau Emilie Herzog, of the Royal Opera.—The Berlin

Chamber Music Union produced a Sonata for pianoforte and oboe by M. Laurischkus—a very pleasing if not particularly original work, which should be welcome to performers on the last-named instrument.—At a Royal Symphony Concert. Felix Weingartner gave a performance of his *King Lear* Overture, which denotes a close acquaintance with orchestral effects, but falls considerably short of the grandeur of the poem.—On the other hand, a concert-overture, "Springfest," by Georg Schumann, the new director of the famous Singakademie, which was produced by the Philharmonic Society under A. Nikisch, is an admirable realization of its joyous subject matter. A pleasingly written Pianoforte Trio by the same composer was heard at a Zajic Concert.—The second Michael Beer stipend of the Royal Academy, value 2,250 marks, has been adjudged to Siegfried Fall (b. 1877, at Olmütz), pupil of Dr. Max Bruch's composition class.—A committee has been formed for the creation of a Schulhoff prize in commemoration of the celebrated pianist-composer Jules Schulhoff, who died at Berlin in 1888, which is to devolve, annually, on the best pianoforte pupil of the Stern-Konservatorium.

Leipzig.—It has been ascertained that three pieces are wrongly included in the great Bach edition—to wit, a Prelude and Fugue in E, a Passacaille in D, and a Toccata in A. They were written respectively by John Christopher Bach, uncle of the great John Sebastian, by C. F. Witt, organist at Altenburg, and by Henry Purcell, of whose piece two manuscripts are to be found in the London British Museum. The error is easily explained by the notorious fact that the master was, from his youth, in the habit of copying the music he particularly liked.—The Town Council has handed over an unexpected legacy of £300 sterling for the flowers and plants in the Square, where the as yet non-existent Richard Wagner monument will be placed.—Dr. Hugo Riemann has been appointed "Ausserordentlicher Professor für Musikwissenschaft in der philosophischen Fakultät" at the University.

Dresden.—Bungert's *Nausikaa* was produced at the Royal Opera with every token of success, under Schuch's most careful direction. Although on the whole perhaps superior to the composer's *Odysseus* and *Kirke*, it is, however, hardly likely to have a much longer run than those two preceding sections of the Homeric cycle. Much of the favourable reception of the *première* is undoubtedly due to the chief interpreters, Mmes. Wittich and Huhn, and Herr Scheidemantel, as well as to the gorgeous *mise-en-scène*.—A musical event of prominent importance was the first performance of Mozart's Grand Mass in C minor for vocal soli, 4, 5, and 8-part chorus, orchestra, and organ, which towers considerably above his other sacred works. It was begun after the master's marriage on August 4th, 1782, and unfortunately left unfinished in the "Credo," and without the concluding "Agnus Dei." Some sections of the work appear in his oratorio *David de pénitente*. Aloys Schmitt, the distinguished former "Schwerin Court-Kapellmeister, has completed the "Credo" most reverently and skilfully from the composer's sketches and other pieces, and has very appropriately substituted a repetition of the "Kyrie" in place of the missing "Agnus Dei." The performance of the work by the Mozart Society, under A. Schmitt's direction, produced a deep impression.

Munich.—Siegfried Wagner's new opera, *Herzog Wildfang*, obtained at its first production at our Royal Opera what may be called a strongly contested *succès d'estime*. The story is obviously based upon the iniquitous doings of the wretched princelet, Karl Eugen of Württemberg. Much of the so-called humour of the text called forth

ironical laughter. The basso-buffo, Mathias Blank, is a caricatured Beckmesser. As in the *Bärenhäuter*, the lyric sections are best in the music, which is very light in style, bordering on operetta. On the whole, in the *Bärenhäuter* the libretto is superior to the music; in the new work the music is better than the text. There was a good deal of opposition to the applause. Yet the composer, nothing daunted by the hostile hissing and whistling, appeared, though looking very pale, about a dozen times before the footlights. Great praise as well as sympathy is due especially to Frl. Koboth, Dr. Raoul Walter, and Sieglitz, as principal performers out of a total of no fewer than thirty-four characters on the playbill, for their devotion to a hopeless cause, under Franz Fischer's bâton. The staging, under E. von Possart's personal direction was, as a matter of course, quite first rate. The Wagner family, headed by Frau Cosima, were a conspicuous feature in their box. It should be stated that the work met with more general applause on the second evening, when the opposition was reduced to a few inhabitants of the Olymp.—A highly interesting concert was arranged by Hans Engelhardt, the excellent choirmaster and organist of the beautiful church of St. Luke, when, with some well-known works, a selection of very rarely heard and most impressive pieces was given, to wit, the 4-part Choruses "Ecce quomodo moritur," by Jak. Gallus Handl (1550-1591), and "Ehre sei Dir Christe," from the Passion music by Heinrich Schütz (1585-1672), the famous forerunner of J. S. Bach; likewise a Passion Chorus by J. G. Herzog, "Jesus auf Golgotha," by J. Chr. Fr. Schneider (1786-1853), and a 3-part "Prayer" for female voices, by M. Hauptmann (died 1870), to which full justice was rendered by the correct and refined singing of the choir of the church. Very effective proved, *inter alia*, the exquisite rendering of Parish Alvars's melodious Andante in B flat by the Royal Court harpist, Frl. L. Buff, and of Handel's popular Largo from *Xerxes*, played by the same artist jointly with Carl Ebner, solo cellist of the Royal Opera. A special feature was Frau Sophie Röhr-Brajinin's beautiful delivery of the same master's "I know that my Redeemer liveth." Hans Engelhardt contributed in splendid style Bach's grand Toccata in F, the lovely choral Prelude "Ich rufe zu Dir," and the magnificent Prelude (Fantasia) in G minor, besides a very charming Adagio in A flat by Mendelssohn. Applause not being permitted, no encores could take place, as actually happened on the occasion of the first production of the Abbé Perosi's last oratorio (if it be his last!), *The Birth of the Redeemer*, in the church of SS. Apostoli at Rome!—C. M. v. Weber's almost forgotten Festal Cantata for vocal soli, chorus, and orchestra (comp. 1818) was performed with great effect by the well-trained pupils of the Royal Academy in honour of the eightieth birthday of Prince Regent Luitpold.—The programme of a "Romantic Evening," given by the Kaim Orchestra under Dr. G. Dohrn's direction, included a German Suite by the local composer, Anton Beer-Walbrunn, which is distinguished by genuine melodic invention and excellent *savoir-faire*, and which created a highly favourable impression.—Our local, justly esteemed pianist, Pauline Hofmann, produced a new Violin Sonata by a young Italian, Ermano Wolff-Ferrari (resident here, composer of the opera *Cinderella*, a String Serenade, etc.), which is certainly as un-Italian as possible, and rather follows in the footsteps of Brahms, with the exception of the dreamy slow movement. The piece was splendidly played by the concert-giver and Mr. Theodor Kilian from New York, who displayed a beautiful smooth tone, faultless intonation, and true artistic expression.—Prince

Regent Luitpold has subscribed £1,000 sterling towards the erection of a monument to King Ludwig II., the great patron of R. Wagner.

Cologne.—The annual Nether-Rhenish Musical Festival will this year take place in this city under Dr. Franz Wallner's direction.—The 136th Psalm, for chorus, orchestra, and organ, by J. Guy-Ropartz (pupil of the late César Franck), who resides at Nancy, was given here for the first time under the above-mentioned conductor, and gives proof of considerable technical learning, but it is deficient in adequate inspiration, and failed to produce any marked impression.

Frankfort o/M.—*The Hand*, a mimodrama by Henry Berény, proved a piquant and interesting novelty.—A new Suite in G for Grand Orchestra, by Hermann Zilcher, pupil of the local "Hoch" Konservatorium, directed by B. Scholz, was produced with striking success.

Wiesbaden.—Herr Dettmar Dressel, from London, made a highly favourable appearance as violinist at a concert given by the Lehergesangverein on the 24th of March. He has studied with Herr A. Wilhelmj. His tone is described as broad and noble, and his technique is said to be quite wonderful.

Weimar.—*Dürer in Venice*, a three-act opera, by W. von Baussern, was most warmly received.

Strasbourg.—A symphonic work by J. Erb, entitled "Giant Schletto," which is founded on an ancient Alsatian legend, is pleasing in style but lacking in the dramatic force demanded by the character of the poetic groundwork.

Hamburg.—On *Neutral Grounds*, a posthumous opera by Carl Gramman, has met with a favourable reception.

Rostock.—*The Lady Judge*, a new opera by the local Kapellmeister Karl Julius Schwab, had a successful premiere.

Brake.—Gustav Schreck's oratorio, *Christ the Risen*, was produced with great success.

Halle a/S.—*Amen* by Bruno Heydrich, first tenor of our opera, was very successfully given, with the composer in the principal part.

Eisenach.—Prof. Thureau produced, very successfully, two new works for vocal soli, chorus and orchestra, viz, "The Apparition of the Muse," and "Petrus Forschgrund," by the young composer, Friedrich Schuchardt.

Heidelberg.—The 37th meeting of the General German Musical Union will this year take place here, on June 1st to 4th.

Liognitz.—Wilh. Rudnick's new "Passion" oratorio, *Judas Iskariot*, has, after its recent first production here, been given at Steglitz, near Berlin; and it was announced for repetition here with the bass, Harzen-Müller, of Berlin, in the title-role.

Altenburg.—A one-act fairy opera, *Luck*, by Baron Rudolf Prochazka, a young Austrian composer, was very warmly received.

Sondershausen.—Signal success was achieved by an opera, *The Queen of the Waters*, by the late French composer, Louis Lacombe; likewise by a concert devoted exclusively to his works.

Pyrmont.—The first German A. Lortzing monument (executed by J. Uphues) will be unveiled here on June 30th next; on the preceding evening the master's comic opera, *Casanova*, will be given, and at the festival concert, on the first-named date, several manuscript works, including his Op. 1, composed at the age of 19, will be performed. The musical direction will be in the hands of Ferd. Meister.

Vienna.—The 100th anniversary of the first production of the *Zauberflöte*, on February 24th, 1801, at the

Imperial Opera, has been celebrated. The work had, however, been previously brought out at the theatre An der Wien, on September 30th, 1791, under Mozart's own direction. According to Weltner, the learned librarian of the Imperial Opera, it did not make its way very rapidly. It reached its 100th performance only in 1821, its 200th in 1846, 300th in 1870, and 400th in 1893.—The scheme for the establishment of a popular opera, early realization of which had been fully expected, has, unfortunately, met with a split in the committee, chiefly on the question of expense. Further developments are anxiously awaited by the local amateurs.—Considerable talent and technical knowledge characterizes a "De profundis" by the Moravian composer, Joseph Nesvera, whose name, although he was born in 1842, and has been Kapellmeister of the dome at Olmütz, has become known here only to a few through some Masses.—The composer Max Jentsch (born 1855, in Ziesar, Prussia) again brought out some specimens of his noteworthy gifts and scholarly attainments at his own concert, when the celebrated Duesberg quartet party played his new "Phantastic String Quartet" in F minor, Op. 53, in which the intermezzo, "Spring's Enchantment," produced a particularly pleasing impression. But the chief sensation was caused by Frau Natalie Duesberg's performance of the concert giver's study, "Appassionata," in F minor, Op. 28, No. 6, which is probably one of the most difficult pianoforte pieces in existence, and which was rendered with that technical perfection and artistic impulse for which this charming pianist is justly noted. The composer played his Tarantelle in B flat minor, Op. 3, and a new Scherzo, Op. 36, in A minor, and the eminent vocalist, Fräulein von Statzer, added some songs from the same pen.—The Fitzner Quartet, which is, like the just mentioned Duesberg Association, always to the fore in the production of novelties, played a clever, if not particularly inspired, new quartet, by Prof. H. Rietsch.—A new and very effective Sonata for clarinet and piano, in two movements, by the very talented native composer, Rudolph Braun, was also heard for the first time.—At Gilhofer's great auction of manuscripts the MS. cantata, "Vergnügte Pleissenstadt," by J. S. Bach, which had disappeared in 1872, came to light again. The work was evidently unknown both to the Bach biographer, Spitta, and to the editor of the great Bach edition. At another important sale of autographs the musicians had the better of other artists and literary celebrities. A "Wedding Cantata" (unpublished), by J. S. Bach, fetched 990 florins. A simple sketch by Beethoven for his song, "Mignon," realized 1,055 florins; and 310 florins were given for a Polonaise for military band. A letter by the same to the composer, K. Stolz, was disposed of at 216 florins; Chopin's MS. of his Étude, Op. 10, No. 2, obtained 395 florins; and a value 210 florins. The final chorus of an unpublished Cantata by Haydn was knocked down for 290 florins; and an unpublished air by Gluck, for 402 florins.—According to the decision of the High Court of Justice in the matter of Brahms's will, the estate, valued at 300,000 florins, is to pass to his relations in Mecklenburg. The "Gesellschaft der Musikfreunde" is to receive his valuable musical library, MSS., books, etc.; and, like the "Czerny Verein," by way of compromise, 25,000 florins each. The Hamburg "Liszt Verein" gets nothing. This may be good law, but is totally at variance with the composer's own dispositions as stated in his letter to his friend, N. Simrock, of Berlin.—For the erection of a monument to Giuseppe Verdi here—unnecessary, perhaps—an

influential committee has been formed, which includes Count Nigra, with the Archduke Eugen as president.

Sankt Pölten.—A new ballet, "When the Cat's Away," with music by Rud. Gutmannsthal, was favourably received.

Graz.—Three orchestral works by the local composer and litterato C. M. von Savenau, a Notturmo, a Postlude from his opera *Minnesieg*, Op. 41, and a "March of the Lansquenets" of the seventeenth century, composed in the antique style, Op. 21, produced a marked impression.

Prague.—The famous Rosé Quartet, of Vienna, played here, with success, Glazounoff's thoroughly Russian String Quintet, Op. 39 in A.—The charming concert-singer Bricht-Pylleman, associated with the clever pianist-composer Anton Rückauf, both likewise from Vienna, created a deep impression by their Hugo Wolf evening, whose masterly songs are meeting with a rapidly growing appreciation all over Germany and Austria.

Budapest.—A new "Pathetic Symphony," by the Croatian composer Edmund Mihailovich, was received with enthusiasm.

Paris.—The first novelty produced at the new "Opera Populaire," *Charlotte Corday*, in three acts, by Alexandre Georges, composer of numerous important works, was found deficient in dramatic power, and met with only moderate success. A good deal of the comparative failure must be ascribed to the unsuitable libretto, although written by the late Armand Silvestre. The performance reflected much credit on the new company.

—*Le Capitaine Thérèse*, comic opera in three acts by R. Planquette, which was produced at the Gaité, owes the success it obtained chiefly to the comedian Paul Fugère.—On the other hand, a new three-act operetta, *The Labours of Hercules*, produced at the Bouffes-Parisiens, proved a combination of a very amusing libretto by Caillavet and de Flers, with music by Claude Terrasse to match.—The well-known baritone, Victor Maurel, whose vocal powers are on the decline, made his *début* in light comedy at the little theatre "des Capucines," but he was not successful, and is likely to return to "his first love."—The only novelty given at Colonne's "Massenet Festival," viz. an overture to Ed. Noël's drama *Brumaire*, excited very slight interest.—At another concert of the same series, Oskar Nedbal, the distinguished viola of the Bohemian Quartet, conducted with great ability a selection of orchestral works by his own countrymen, to wit, Smetana, Fibich, Dvorák, and Josef Suk, among which Smetana's Symphony, "Vltava," pleased most.—An extraordinary success was scored by the above-named Bohemian Quartet Party with the performance of some classical works, Smetana's quartet "Aus meinem Leben," and a piece by V. d'Indy.—The first of the recently founded "Grand Symphonic Concerts of Paris," at the Salle of the Vaudeville, was directed by Fritz Steinbach, the eminent successor to Hans von Bülow as conductor at Meiningen, who is more particularly unsurpassed, perhaps unapproached, in the interpretation of the works of Brahms, who spent much of his time at Meiningen, and whose Second Symphony (in D) was included in the programme of the Parisian concert. The orchestra cannot, as a matter of course, as yet claim that homogeneity which it will no doubt attain in the course of further practice. Each concert (of which there are to be seven in all during this season) is to be directed by a different conductor—Dr. Carl Muck, of Berlin; Max Fiedler, of Hamburg; Professor Erdmansdörfer, of Munich; André Messager, of the Opéra Comique, Paris, etc.—A Mozart Society, for the exclusive performance of Mozart's works, has been started by Adolph Boschor, in

conjunction with the "Parent" Quartet Union. Each of the projected six concerts is to be preceded by a lecture upon the master's works and life. An item of exceptional interest consisted, at the third concert, in the production, by Charles Malherbe, of two absolutely unknown pieces, not even mentioned in Köchel's Catalogue, of which the French litterato possesses the manuscripts—to wit, a soprano air composed by Mozart at the age of fourteen for his opera *Mitridate*, produced at Milan in 1770, and which already foreshadows the future composer of *Le Nozze*. It was sung to perfection by Madame Camille Fourrier. Even more attractive was an Elegy in F (Adagietto) consisting of thirty-two bars, written by Mozart, aged eleven, for two sopranos, on some quaint words, probably put together by himself, mourning the death of a certain Josepha, a little friend of his sister, which would be creditable to a far older composer. It was very charmingly rendered by Mlle. Julie Cahun and the above-named vocalist.—The Society of Modern Music for Wind Instruments gave a concert for the exclusive performance of works by André Caplet. The programme included a quintet for pianoforte and wind, some album-leaves, and a Persian Suite for wind only, which, by melodic charm and rich instrumental colouring, won considerable distinction for the young composer.—At the Lamoureux Concerts, a concerto for harp was rendered with conspicuous virtuosity by its composer, Henriette Renié.—At the Conservatoire Concerts, "Persian Night," for vocal soli, chorus and orchestra, by C. Saint-Saëns, met with much favour, to which the tenor Vaguet largely contributed. Two small lyric pieces "Jesus of Bethania," by Adalbert Mercié, and "Le Lys," by Henri Cieutat, were likewise given for the first time.

Lille.—The well-known Paris pianist, J. Philipp, produced two novelties—a Concerto by Rimsky-Korsakow, and a Suite with orchestra, by Paul Lacombe—with great success, especially as regards the latter work. Two pieces composed by the pianist, and scored by Charles Malherbe, were likewise given under Ratz's able conductorship.

Nancy.—Brousseau, director of the local theatre, has opened a prize competition for a three-act comic opera, for French composers only. Manuscripts must be sent in before July 31st next. The prize work will be performed during next season.

Grenoble.—At a lecture given by Julien Tiersot, the well-known *littérateur* and contributor to the Paris *Ménestrel*, he reminded his hearers that timely preparation should be made for a worthy celebration of the 100th anniversary of Hector Berlioz's birth, which occurred in 1803.

Caen.—A vocal and orchestral "Holmès Festival" was given in honour of the clever Irish composer, Augusta Holmès, whose works filled the entire programme.

Poitiers.—Considerable success attended the production of a trilogy of vast dimensions, "Christ," by the local composer Destenay.

Fougères.—This small town had the *première* of a one-act comic opera, *The Debts of Margot*, by Louis Nicole, who conducted his own successful little work.

Nice.—An orchestral "Idylle Provençale," by Jules Goudreau, met with much favour.

Antwerp.—The Flemish composer, Jan Blockx, is said to have been appointed director of the Flemish State Conservatorium in place of the late Peter Benoit.

Zurich.—Very warm applause was bestowed upon a little opera for children, *Princess Amaranthe*, by Francesco Cattabeni, who had already become favourably known by his *Last Rose*, produced in 1898.

Montreux.—Conspicuous amongst the novelties produced by the now famous Oscar Jüttner-Orchestra was Bourgault Ducoudray's "Carnival of Athens," which met with a very warm reception.

Bern.—The local Male Choral Union has celebrated the centenary anniversary of its foundation.

Stockholm.—The centenary of the birth of the composer Adolf Fried. Lindblad (b. 1801, d. 1878) was duly celebrated. His songs, of which his works almost exclusively consist, and some of which his distinguished pupil, Jenny Lind, greatly helped to make popular, procured him the title of the "Schubert of the North." N.B.—Before the advent of the really great song writer, Edward Grieg!

St. Petersburg.—The Russian composer, Kosatchenko, who has for some years been busily collecting Armenian national songs, has given several Armenian concerts with great success.

Warsaw.—A monument, executed by the sculptor Marzewski, in honour of the Polish composer, Stanislas Moniuszko, has been unveiled in the vestibule of the Grand Theatre.

Rome.—*Fortunella*, opera by the baritone Pignatola, was successfully brought out.—An oratorio in two parts, *The Triumph of Joseph in Egypt*, by Lucchesi, was produced, but the performance by a body of amateurs was inadequate.—A "Cimarosa" prize competition for the best comic opera has been opened. The prizes offered are 500 francs for the libretto, and 1,000 francs for the music. May young Italy find back its way to former national glories in that branch of musical art!

Milan.—In a concluding article of a series of notices by Pompeo Gambiasi, which appeared in the local *Gazzetta Musicale*, on D. Cimarosa, the composer's baptismal certificate of Aversa is textually given, to show that he was born in that town on Dec. 17, 1749, and that consequently he died at the age of 51 and not 45, as commonly stated. The original spelling—Cimmarosa—was altered to Cimarosa according to the master's own habitual signature. A fine monument (sculptor, Frco. Jerace) will, in his honour, be erected, and a Children's Home will be founded by the Town Council at Aversa. The Cimarosa Commemoration in this city consisted of an interesting lecture, followed by a concert with a programme confined to the master's vocal and instrumental works.—A special number of the *Gazzetta di Milano*, published in March, is devoted entirely to the illustrious composer whose loss Italy still mourns. It contains, amongst other things, a portrait (the last taken) of Verdi, a picture of the spinet on which he played as a child, also facsimiles from various operas from the first, *Oberto Conte di S. Bonifacio* (1839), down to the last, *Falstaff* (1893).—Verdi's furniture, pictures, piano, etc., have arrived here from his residence at Genoa, as part of the museum in course of formation here, to which some valuable contributions are promised by his chief legatee, Maria Carrara-Verdi.

Bologna.—The pupils of the municipal schools have performed a very pretty opera, *I Biscottini di Clara*, written by their youthful professor, Giambattista Alberani.

Turin.—At the instance of Count Scarampi di Villanova an International Musical Festival is contemplated for next year, in connection with the unveiling of the monument to Prince Amadeo and the Exhibition of Decorative Art.

Ancona.—"Quo Vadis," a lyric tableau taken from Sienkiewicz's celebrated novel, with music by Giuseppe Bezzi, was well received.

Florence.—By order of the Town Council the "del Fosso" street is to be renamed "Verdi" street, and the

Pagliano Theatre will, with the consent of the proprietor, be called the "Verdi" Theatre.

Naples.—Ippolito Cimarosa, septuagenarian, nephew in direct line of the famous composer, has been discovered here in most needy circumstances by the Japanese Consul Degoyzueta, who has made an appeal to the papers on behalf of the bearer of that distinguished name, and with the desired result. Ippolito's father had been Professor of Counterpoint at the local Conservatorio.

Vercelli.—A little lyric piece in two acts, *The Birth of Arriguccio*, which was written for the pupils of a Home for the Poor by Piazzano, was very warmly received.

Bergamo has received a most elegant new theatre, in which the entire pit audience will be seated—a new feature for Italy.—To general regret most of the manuscripts of Donizetti (who was a native of this town), which were left by notary Dolci, are to pass into foreign possession through the apathy of the Town Council.

Pesaro.—Arnoldo Bonazzi is the winner of a prize offered for a hymn by the local musical society, "Terpsichore," against no fewer than 191 competitors. No lack, as yet, of musical composers in Italy!

Monte Carlo.—A stage performance of Berlioz's *Faust* obtained a sensational success.

Madrid.—Wagner's *Siegfried* achieved the most brilliant triumph that has ever been accomplished here by a Germanic lyric art-work. In lieu of the usual chatter in the stalls and boxes of the "teatro real" there was profound silence, which only gave way to enthusiastic applause after each act—honourable to German art as well as to Spanish musical progress. Among the chief interpreters considerable distinction was won more particularly by Vaccari as "Siegfried," and Pini Corsi as "Mime." The orchestra was excellent under Campazini's baton, and both the staging by director Luis Paris and the scenery painted by Amalio Fernandez were above praise.—Don Perosi's oratorio, *The Resurrection of Christ*, was a failure.—The *Barber of Seville* has been rewritten by two librettists, Perrin and Palacios, and recomposed by Nieto and Jimenes. They certainly had the benefit of local colouring close at hand. The performance was decidedly successful.—Three more new Zarzuelas and one "Review" were produced. The most successful of the former was, perhaps, the three-act piece *Las Parrandas*, by Brull, which was most warmly received.

Athens.—The prize of 1,500 francs, offered by the Society of Ancient Art for a new set of choruses to "Oedipus King," was carried off by a young Greek composer, Petros Zachariadis, who resides at Constantinople.

OBITUARY.

MADAME VIANESI, wife of the operatic conductor, light soprano of the Paris Opera, died, aged 48.—GIUSEPPE TONELLI, baritone of distinction under the name of Cima, afterwards famous as vocal teacher at Milan; aged 72.—SEBASTIAN CARMAN, celebrated baritone of the Monnaie Opera, Brussels, afterwards professor of vocalisation at Liège, his native town; born in 1824.—CARLO COSSA, young musician, who died through an accident on the occasion of Verdi's funeral; aged 17.—MADAME LUISA BENDAZZI-SECCHI, born at Ravenna in 1833, operatic singer of considerable reputation.—MADAME CHIARA GALLIGNANI BERNAU, who had a brilliant career as operatic vocalist.—BARON WASSILY WRANGELL, promising young Russian composer, some of whose works, chiefly songs, have become popular; aged 38.—ADOLPH GUNKEL, born at Vienna in 1867, composer of operas and other works, and

member of the Dresden Orchestra, was assassinated on his return home from the opera.—LUDWIG SCHULTZE-STRELITZ, editor of the paper *The Art of Singing*, etc.; aged 45.—FRAU MENSING-ODRICH, once a favourite operatic singer, afterwards a highly esteemed vocal teacher at Aix-la-Chapelle.—FRANZ REITZ, famous organist and conductor of several choral societies at Helsingfors.—KARL MARX-MARCUS, excellent violinist, since 1894 Professor of the St. Petersburg Conservatoire, born 1822 in Saxony.—ADOLF BARGHEER, violinist (leader) at Bâle, born in 1840 at Bückeburg.—CALISTE BORELLI, violinist, orchestral conductor, etc.; aged 68.—Prof. HERMANN TIETZ, director of the Gotha Conservatorium, and conductor of the Musical Union concerts in that city, aged 58.—IVAR HALLSTRÖM, the well-known Swedish composer, born 1826. He wrote several operas: *Der Bergkönig* (1874), *Peter, the Swineherd* (1887), etc., and many melodies.—Sir JOHN STAINER, late Oxford Professor of Music, born 1840, died at Verona, April 1. In 1872 he was appointed organist of St. Paul's Cathedral, and held that post with marked distinction until 1888, when in consequence of failing sight he was obliged to resign. In 1876 he became Professor of the Organ at the National Training School of Music, where five years later he succeeded Sir Arthur Sullivan as Principal. He wrote an oratorio, *Gideon*, various sacred cantatas, church services, anthems, and many hymn-tunes. He was joint editor with W. A. Barrett of "A Dictionary of Musical Terms," and author of various primers ("The Organ," "Harmony," "Composition," etc.).—D'OYLY CARTE, for many years associated with the late Sir Arthur Sullivan and Mr. W. S. Gilbert at the Savoy Theatre, specially erected for the performance of the Gilbert-Sullivan operas. Ten years ago he built the fine theatre in Cambridge Circus (the present Theatre of Varieties) as a home for English opera. Sullivan's *Ivanhoe* was produced there, but the scheme, unfortunately, did not prove successful.

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